THE ART EXHIBITION CATALOGUES OF THE VICTORIA AND ALBERT MUSEUM

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria and Albert Museum, London.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

Note:

These catalogues are being filmed from bound volumes in the Victoria and Albert Museum Library. We regret that in some cases text and illustrations are lost through tight binding.

modern american wall hangings

loan exhibition arranged by the Victoria and Albert Museum

[1962]

It is particularly fitting that the Victoria and Albert Museum, with its collections of historic tapestries and embroideries, should arrange this exhibition of modern American wall hangings. In doing so we have two aims in mind: first, to give the public the opportunity of seeing this exceptional work, and secondly to show craftsmen and architects a new approach to the use of textiles for wall decoration.

The present-day interest in wall hangings can be attributed partly to the weavers themselves, who have sought to extend their activities into fields which do not bring them into competition with machine-made fabrics. In this they have been helped by the fashion for abstract pattern. Unhampered by the limitations imposed by representational designs, they have been able to extemporise with combinations of colour, texture and materials and have become creative in the same sense as painters and sculptors.

Although tapestry is one of the oldest textile structures, several of the artists have found this technique sufficiently adaptable for use with modern decorative styles. In contrast, as a result of a different creative approach, new techniques have been developed which form an integral part of the designs. New materials, or materials not usually associated with textiles, have also been used successfully to provide variations of texture and colour. The distinctive appearance of these hangings is undoubtedly due to the imaginative combination of design, materials and technique.

I would like to take the opportunity of thanking the weavers who have so generously agreed to release their work for a sufficient period to make this travelling exhibition possible.

Hugh Wakefield
Keeper of Circulation

LIBRARY

Mildred Fischer

Studied at Cranbrook Academy of Art, and in Finland, Sweden and Norway; now Associate Professor of Art, University of Cincinnati.

1 "Reflected Birches", tapestry. Warp, linen; weft, wool, linen, cotton and rayon. 4' 6" × 2' 7".

2 "Triptych", tapestry in three sections. Warp, linen and cotton; weft, wool, cotton and linen. 3' 4" × 2' 9".

3 "Panel", tapestry. Warp, mohair and linen; weft, wool, cotton and linen. 3' 9" × 3'.

Ted Hallman

Studied painting and textiles at Cranbrook Academy of Art, and at Fontainebleau Fine Arts School, France; now free-lance weaver and teacher.

4 Sample for a room divider. Cotton, jute, wire and Perspex. 1' 7" × 2' 1".

5 Room divider. Cotton, jute and Perspex. 7' 4" × 2' 6".

6 Wall fabric. Wool, cotton and synthetic fibre. 9' 1" × 2' 9".

Kay Sekimachi

Studied at California College of Arts and Crafts, and Haystack Mountain School of Crafts; now free-lance weaver.

7 "Sunrise", tapestry and inlay. Linen and cotton. 1' 6" × 1' 4".

8 "Semilunar", tapestry and inlay. Linen, cotton and rayon. 1' 6" × 1' 6".

9 "Regatta", tapestry and inlay. Linen and cotton. 1' 5" × 3' 9".

10 "Church and Cross", inlay, with some embroidery. Linen, cotton, jute, rayon and wool. 4' × 1' 8".

Lenore Tawney

Studied at the Institute of Design, Chicago, and also studied sculpture with Archipenko and weaving with Martta Taipale.

11 "Portrait of M", mainly tapestry. Wool. 2' 7" × 2' 4".

12 "Head", mainly tapestry but with areas of free weaving and open texture. Wool. 1' 6" × 1' 3".

13 "Bird Form", mainly tapestry but with areas of free weaving and open texture. Wool. 2' 9" × 4' 3".

Mary Buskirk

Studied painting and graphic design at University of Minnesota, and weaving at Cranbrook Academy of Art; now a free-lance weaver.

14 Hanging, tapestry (slit technique). Wool, silk linen and cotton. 2' 11" × 2' 8".

15 "Seascape", tapestry, with open texture. Wool, mohair, silk and linen. 2' 3" × 2' 4".

Alice Parrott

Studied at University of Hawaii and Cranbrook Academy of Art.

16 "Lenore No. 1", tapestry with inlay and knotted pile. Wool. 4' 3" × 2' 6".

17 "Pink and Orange", tapestry with inlay and looped areas in relief. Wool. 3' 10" × 2'.

18 "Red Maguey", tapestry with partly knotted pile. Cotton, maguey strings, silk and rayon. 5' 4" × 2' 1".

Thelma Becherer

Studied at the Penland School of Handicrafts; now a teacher of weaving.

19 Hanging. Inlay. Warp, red, yellow and green Velon monofil; weft, black chenille and clear Velon. 6' × 1' 3".

20 Hanging. Inlay. Warp, nylon monofil; weft, African porcupine quills, jute, Orlon, goathair and nylon monofil. 3' 7" × 1' 3".

21 Hanging. Inlay. Warp, green and yellow Velon monofil; weft, jute, cattails, locust pods and clear Velon. 4' 7" × 2' 6".

22 Hanging. Inlay. Warp, red and yellow Velon monofil; weft, clear Velon monofil and grass heads. 5' × 1' 6".

Alice Adams

Studied painting at Columbia University, and tapestry weaving and design at L'Ecole Nationale des Arts Decoratifs, Aubusson; now a free-lance weaver and teacher.

23 "Tapestry for a sunlit wall". Warp, cotton; weft, wool, linen, jute and silk. 2' 8" × 6' 6".

24 "Figure", mainly tapestry. Warp, linen; weft, linen, wool and silk. 1' 11" × 1' 4".

Margaret Carnahan

Free-lance weaver specialising in drawloom woven damasks.

25 "Trees", linen drawloom woven damask. 3′ 7″ × 1′ 7″.

26 "Teazles", linen drawloom woven damask. 2′ 7″ × 1′ 8″.

27 "Snails", linen drawloom woven damask. 3′ 2″ × 1′ 10″.

Trude Guermonprez

Studied at the Municipal School of Weaving, Halle, Germany. Taught at Black Mountain College with Anni Albers, also at the Universities of Oregon and Washington, and is now a permanent member of the faculty of California College of Arts and Crafts.

28 "Calicocat", tapestry. Wool. 1′ 9″ × 2′ 2″.

29 "Bay", tapestry mounted on silk. Wool. 2′ 7″ × 3′.

Luella Williams

Studied at the Ross-Hill Weaving Center, Freeville, New York, and with Lillian Hunter, Ruth Heron and Dorothea Hulse; now a free-lance weaver specialising in the use of seeds, grasses and other natural materials.

30 Hanging. Warp, linen; weft, linen, sorghum stalks and seeds. 3′ × 1′ 2″.

31 Hanging. Warp, linen; weft, linen and sorghum seeds. 4′ 3″ × 1′ 2″.

32 Hanging. Warp, linen; weft, linen, goat's hair, cedar bark, birch catkins and iris pods. 2′ 4″ × 8″.

33 Hanging. Warp, linen; weft, linen, jute, cedar bark, fern fronds and sorghum seeds. 5′ 3″ × 1′ 6″.

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